

224 sible, selecting small twigs from which the bark and spines
785 have been rubbed off. This acts as an emetic, so that before
[824] washing in the morning he has vomited from his stomach all
[278] polluting matter, especially any human hair which animals
[783] consider particularly unclean. Before dawn he goes to the
river and remains beneath the surface as long as possible, irre-
spective of the coldness of the water. Then he returns slowly
to his house. Four nights later the same acts are repeated.
These eight nights of continence are followed by two further
periods, each of four nights, making a total of sixteen. Thus
fortified, a hunter anticipates great success.

785 A person practising ceremonial chastity is in a condition
peculiarly susceptible to disaster, and must observe certain
restrictions. If, for example, anyone sees him as he returns from
washing in the morning, the power which he has been accumu-
lating so laboriously is lost. Owing to this belief, it is customary
for a man to wash long before dawn and to come creeping into
his house through a hole in the floor. He must always be the
last to retire at night, the first to rise in the morning; and he
must say nothing about what he is doing. Intercourse is, of
course, absolutely forbidden except on the proper nights, and
at other times he must not even put his arm around his wife.

[837] Failure to obey these restrictions destroys any advantage from
ceremonial chastity, while actual disaster follows should a man's
wife misconduct herself with anyone else when he is using her
for this purpose. If she is unfaithful, her husband is certain
to be slain by an animal when hunting, or to slip and be killed
on a mountain trail. Animals know all that human beings do

[825] or think, and they punish anyone who is unable to perform
ceremonial chastity fittingly. Behind these restrictions there

831 is undoubtedly the sentiment that intercourse, held duly and
785 properly at the right time, is not a mere desire of the flesh, but

[833] a ceremonial act. Indeed, when the Bella Coola speak of it in
[195] connection with ceremonial chastity, they do not use the
common term, *e-m*, which has a coarse implication, but *xoldjut*

which has a polite and almost sacred implication.

593 on the value of the goods distributed in connection with them,
614 usually revert to the ancestral family and can be revived by
553 any member of it. It seems needless to publish lengthy pedi-
428 grees, illustrating the transmission of ancestral names; it will
suffice to say that such sometimes pass from father to son,
from a man to his brother's son, his sister's son, his sister, his
daughter, or to other relatives belonging to the immediate
family. On the other hand, with equal frequency, names pass
from a man to distant relatives of the same ancestral family.

59 Thus the Bella Coola family, important though it is in the
life of the individual, cannot be defined with exactitude either
as regards composition or functions; it varies according to the
importance of its head, and tends to merge in the ancestral
families of the parents.

KINSHIP TERMS

601 In Bella Coola, as in so many parts of the world, kinship
terms mirror the social life of the community. The Bella
Coola system of nomenclature is not as clear-cut in its appli-
cation as in other regions, and requires considerable explan-
ation concerning the uses of many of the terms. It will be
seen that the system, although fundamentally founded on the
family, presents many classificatory features. Whether or not
these are to be ascribed to an ancient clan system is most
doubtful; a short discussion of that point will be found at the
end of this section.

The terms are arranged in the following order: first, an
individual's relatives of the preceding generation, then those
of the next preceding, with their parents, then those of the
present generation, followed by terms for kin of the generations
following. Finally come relations by marriage.

TERM
Father.....

DIRECT ADDRESS

Alloo

This term is properly used only
by a small child, though often
continued by an adult as a term
of endearment.

INDIRECT ADDRESS

Am

Term used only by a
small child.

• [195]

SOCIAL ORGANIZATION

151

TERM	DIRECT ADDRESS	INDIRECT ADDRESS
Father (continued)....	<i>min</i> Term used, rarely, by an adult of either sex; <i>sizao</i> is more common. <i>Min</i> is often used by an adult when speaking to any old man as a courtesy title.	<i>min</i> Used by an adult.
Mother's husband....	<i>sizao</i> Terms used by small children. <i>min</i> Used by adults; more commonly <i>sizao</i> .	<i>sizao</i> <i>min</i> Used by adults.
Mother.....	<i>min</i> Used by baby. <i>gimao</i> Used by small child. <i>sizao</i> Used by adults of either sex with same limitations as <i>min</i> .	<i>min</i> Used by baby. <i>gimao</i> Used by small child. <i>sizao</i> Used by adults, more commonly <i>gimao</i> .
Father's wife.....	<i>min</i> Used by adults, more commonly <i>gimao</i> .	<i>standimut</i> Used by adults.
Parent of either sex....	<i>alqwallaigely</i> These terms are used for a parent of either sex when old and feeble. Their use is a mark of courtesy and implies respect for those with wide knowledge of family history.	<i>amatalaykt</i> [595] [888] 601
Father's brother.....	<i>sizai</i> , or by name, or <i>alqwallaigely</i>	<i>sizi</i>
Mother's brother.....	" "	"
Father's sister.....	<i>sukzom</i>	<i>sukzom</i>
Mother's sister.....	" "	"
Father's father.....	<i>aktpai</i> , or more commonly, <i>sizao</i>	<i>aktpi</i>
Mother's father.....	" " " "	"
Father's mother.....	<i>kijao</i> " " <i>gimao</i>	<i>kija</i>
Mother's mother.....	" " " "	"

If the family contains more distant relatives of the generation preceding that of the speaker, for example, a father's father's brother's son, or a mother's mother's brother's daughter, the terms *sizi* and *sukzom* may be applied in courtesy to these individuals.

Especially when living together, children usually address their grandparents by the terms properly applied to parents.

RANK

171

the food and goods distributed, since it was winter and the people were in dire straits on account of the destruction of all their stores. In consequence, the uncle decided to make a new name for his nephew, *Jāmi*, "Charred Wood." By virtue of the goods expended this name became an honourable title, and was maintained by lavish presents. Any similar incident connected with a potlatch can be made the origin of a designation. Another example of a manufactured name is one derived from a peculiarity of the man giving the potlatch. A number of years ago a chief was jeered at by his associates on account of the frequency with which he had to visit the toilet. When next he gave a potlatch he created the name *Apsula*, "The Toilet One," and gave great dignity to the designation by presents.

Since a seat is valuable only on account of the goods expended in obtaining it with respect to a certain name, it is obvious that names and seats are closely associated. A man who wishes his son to succeed to his own location in the house seats the youth, as has been described, at his feet. It may be a matter of years before he actually takes his father's position, but during that time he is treated with respect; he is still a commoner, but it is recognized that his parent considers him likely to "make good" and become a true chief by ability to give presents. Should he fail to do so, inexorably his influence wanes, in spite of his name and duly validated seat. He keeps the latter, but it is no longer considered one of importance. Thus, too, the course of names from generation to generation is a series of curves; sometimes one is on a pinnacle of glory when "made strong" by a powerful chief, but in the next generation it may fall to the dust through ownership by a weakling. As the Bella Coola express it: It has become hermaphroditized.

A woman is rarely established in a seat, and usually only when a chief has no sons or other near male descendants. In such a case she receives an ancestral name and has the same status as a male chief. At the present time one important

553
556 *554
556 *

[551]

[195] •

[522]

the perils of infancy. During this period, the mother observes various magical taboos to ensure the welfare of her offspring, and endeavours to strengthen herself by rubbing her own body with non-odoriferous oils obtained from dog-fish, geese, or fresh clachen. Soft pounded salmon and water are added to an infant's diet as soon as possible, though nourishment from the breast frequently continues until a child is two, or even three years of age. It is not uncommon to delay weaning until the mother is again pregnant, when the child is deterred by the application of soot to the breasts. Marital relations are recommenced as soon as the mother is strong enough; there is no specified period of abstinence, nor does it matter whether or not the woman is lactative.

Occasionally, an infant is born with teeth; such an one is thought to be the reincarnation of a dead ancestor, though no one knows which. A similar belief is held respecting a child with dimples in the lobes of its ears; these are regarded as remnants of the holes pierced for ear-rings. A child that cries in the womb is said to have great intellect.

In former times infanticide was practised for various reasons. If a woman died in giving birth, it was customary for her mother to kill the child unless one of her relatives was able to suckle the motherless infant who was then given to her. It was not unknown for the mother of a large family to ask the midwife to kill the child in order to avoid an addition to her responsibilities. An unmarried girl who became pregnant often went alone to the forest, delivered herself without assistance, and killed her infant. This was considered to be the kindest act, since an illegitimate child was said to be, "Like a Dog." In some cases the prospective mother requested a friend to cause abortion by kneading the stomach and uterus, a method said to be effective and seldom fatal. How to do so is common knowledge, but to practise it is considered disgraceful, and the term *ixwot*, applied to such an one, is among the most foul of Bella Coola opprobriums. It is believed that a woman who has had several children can in some way prevent

DEATH

447

ning of time. The following speech was made by an elderly Bella Coola chief at the funeral of his great-granddaughter in June, 1923: 764
537

"Granddaughter! Go with your grandmother¹ to the mountain above *Tumot* where my first [patrilineal] ancestor came to earth. Go to the mountain across the river where *Leil*² descended; go to the north where your ancestor found a copper house with a raven inside; go to the *Skenna* where another of your early ancestors found a whale; go to all the places where your forefathers experienced the incidents recorded in our myths; go and be happy." I do not want those ever-recurring deaths in my family, but I am helpless. I hope that *Sixsinfueam* will cease hunting us." [779]

Turning to the Carrier Indians who were present, the old man continued: "Thank you for coming twice within two days to share our grief." [648]

Turning back towards the grave, he went on:

"I have made ready the road for you." Your grandfather³ and I are grieved; our families became united when your parents married, and the bond was cemented by your birth. Now it is lost. When you were born, I rejoiced; now I am sorry. You are all right; you cannot fall because you are supported⁴ by the names and fame of your father and mother, your grandfather and grandmother, your uncles and aunts, and your other ancestors who have passed away here in *Lompo-ti*. You rest with them in your own village where is located your power from the experiences of your forefathers.

¹The term, *ahmti*, was used, although the child was really a great-grandchild.

²The grandmother had been buried two days previously.

³One of the first people to reach this earth.

⁴The places and people mentioned were all described in the myths of the dead child's ancestral family.

⁵A reference to goods distributed by the speaker at a ceremony held a few days previously when it was certain that the child would soon die. [763]
[431]

⁶The child's mother's father.

⁷Supported, *Meimemle*, a word having the sense of physical support. The implication is that the deceased relatives are sitting in such a close circle that the pressure of their bodies is enough to prevent any one of them, including the dead child, from falling. [195]

DEATH

687

Such an adoption occurs only when the deceased was the owner of a Belle Belle myth and the song in question had been used to secure a real or fictitious solution. It is contrary to custom to use the name or words of a song not composed for a member of the deceased's ancestral family.

The actual delivering of instructions by the ancestors to the desired guests does not differ from the manner already described, except that they are asked "to come to visit the sick [dancer]". The significance is, of course, that the ancestor's condition is that of a patient. To indicate the reason of their visit, guests at a memorial potluch always wear a little dead cedar-bark around their heads.

On arrival, the first party of foreign guests is conducted to the dancer's house, where they make themselves comfortable in the section allotted to them by the hostess. An elderly Belle Coeur chief who is a famous orator has been asked by the dancer to speak, and he rises to do so as soon as his fellow-villagers have entered and taken their places. No set phrases are used, but the speaker usually begins by reminding all present of the way in which their ancestors were created in *Namé's* a, and how all must return thither. It is an occasion on which eloquence is essential, and the speaker delights in using as many archaic words and rhetorical expressions as possible, with constant references to religious beliefs and ancient history as recorded in mythology. Then he speaks of the death which is the occasion of the ceremony. If the deceased was an old man, he is referred to by a special name used in common usage, *maht* *ah*, which implies wisdom and respect as well as advanced age. The orator states that he has fallen, using the same *pejok*, normally applied to the shameless death of some mighty one. He speaks of a young chief as *maht* *ah*, *maht* *ah*, a person who has been hunted down by the supernatural *Caypewas*. He continues by detailing the words of the deceased, the number of potluches he gave and the manner in which his name was known to many tribes. Finally he tells of the dancer's grief, and of how this "achieve" has been allo-

will now be the form of the one who has recently died. As soon as all have taken their places, an elegiac chief whose aid has been requested for the purpose stands up and recovers the donor's ancestral myth in some detail, mentioning the names and meeting of the ancestors' souls and the designs of the dream-palm. Then he continues to the effect that the chief will "say" by relating the history of his ancestors, which is also the history of the journey taken by his lineage, and that this myth will show him up. The word used for this, *mat-ka-ka*, is the one commonly employed for raising a heavy burden with the aid of a lever. Then the singer begins to beat out the first of the mourning songs, accompanying it with their voices and antiphonal by as many of the audience as are familiar with words and notes. Every effort is made to make the singing as impressive as possible to add dignity to the myth of the journey taken by the person who is being commemorated. The guests listen attentively and are silently impressed by the ancestral history of the donor and his family. All the songs that have been prepared are sung in succession to the same manner. The lack of having distinguished this type of ceremony from all others and adds another to its impressiveness.

After the last song is the proper time for exhibiting young relatives of the donor as musicians. One of the musicians, a dream-palm, which are light enough to be carried in the hands, is brought from the back room and given to the boy on whom the perspective is being conferred. An elegiac speaker explains the meanings of the designs as displayed and enough of the family's ancestral history to make clear reference, and how, they were obtained. The singer begins to beat time slowly, and the youth continues to beat time with his feet, while he continues to hold the pole.

Meanwhile the donor and his immediate relatives have been arranging the pile of presents with the inevitable counting and recounting. As at a festival, a heavy speaker is commissioned to hold up the objects, once others they have been obtained.

[100 - the ceremonial collection: *Antropos*]

RELATIONS WITH THE SUPERNATURAL

383

type of dance differs from all other Bella Couda ones, since no technical preparation is required. Years ago such exhibitions were common, although curing dances were rare.

The usual time for a dancer's performance is at the conclusion of the *harat* season, though one is sometimes held prior to that period if the would-be performer fears that the food which he has stored up for the event is likely to be frozen.

When he decides to give a dance, the dancer first summons the singers to his house and teaches them a song of his own composition. Theoretically both men and women should have been recruited from his supernatural benefactor, but many performers undoubtedly employ songs used by dancers previously which they have learned to remember. Another device is to describe a supernatural being once in a dream. In some cases there is deliberate deception, but in most the performer persuades himself that he has received supernatural authorization.

The songs are full of elaborate allusions, a singer, for example, is spoken of as with running water. Often a man will announce a song for years, before collecting the wealth necessary to use it publicly, with the social prestige attached. A dancer always claims a name from his supernatural benefactor, but if a man really uses a hat obtained in a dream, this is impossible, as he adopts the designation of some deceased dancer, even convincing himself that it was caused by the opposition.

Others will probably remember this name, hence suspicion may easily be aroused concerning the authenticity of the performance, but it is not customary to raise them. The singers repeat the song which they have just heard, and continue doing so until they have finished it. Sometimes they compose further songs themselves for the performer. During the practicing, those who are not *harat* are expelled from the house. A dancer is a person who has come in contact with the supernatural; hence he is akin to the members of the society who, therefore, support him during his life. A *harat* is one who

Theoretically, a dancer and not a *harat*, has supernatural wealth, even with a *harat* of citizens and imaginary supernatural, who are in the majority of some dancing societies of the country.

756⁺
556

[74]

533
756⁺
556

[145]

[55]

[19]

756⁺
556
575
203

539
787

on the floor as to show whenever a supernatural visitor is expected. Tinsmith entered with his copper bride.

Although no one gave him presents, Tinsmith's goods increased in a natural way. He would have two blankets in his house and on his canoe there would be two, and the same with other goods. He was able to give presents, thus wiping away his poverty and making himself a chief. In the course of time he heard who had murdered his parents and determined to avenge their deaths.

One day he said to his grandmother, "I am going to lie down with my wife. No matter what happens you must not disturb us."

The old woman promised to follow his instructions and Tinsmith disappeared with his copper wife into the bedroom.

Shortly afterwards one of the murderers of his father was drawing water when an immense eagle swooped down and carried him away, to the amusement and consternation of the people. This occurred when a second bird dropped like a plummet on another man, leaving him dead. Eagle after eagle swooped down, each taking one victim, until half the population of the village had been seized. Tinsmith's grandmother, realizing that he was responsible for the plague of eagles, was greatly worried; she believed that if she called him the attack would stop, but she feared to break her promise. At last she commenced up the necessary courage to do so, telling him what was happening.

"Isn't it odd you are so dumb as to sleep in under any circumstances?" he angrily returned.

The grandmother drew back, fearing that Tinsmith would strike her as he followed her from the bedroom. He did not do so, but as soon as eagle appeared as she had broken his power.

THE MAN WHO MARRIED WOLF

Once a man was walking in the forest when he met the daughter of Wolf. Each felt a mutual attraction for the other so that he accompanied the woman, who was to become firm at the time, to her father's house where they were presently married.

"Wolff," said Wolf to his son-in-law, "if you are wise you will take very good care of your wife. Please sleep with her."

Wolf's son, who married a wife having many sisters of kinship with him, was not the best judge, which means finally, "to be in trouble," i.e., to tell him, "Have other women as well as her." Considerable trouble arose from the union of a Wolf's son and his daughter, because the latter considered that the woman must serve to assist them the thought would then arise over her. Of course, the old difficulties are even in other countries as long as the people live in the wild.

[The Dance of Noaknim]

18

THE BELLA COOLA INDIANS

* 975 the affair, and on many differences of opinion are voiced that
 * 996 it is often difficult to understand how the ritual can be carried
 out as smoothly as it is. The masks are tried on, adjustments
 in the rope fastenings made, and final selection of the wearers
 approved. In fact, the summoning of the *kukusiut* is regarded
 by them as an invitation to try on the masks and it is said that
 the herald sometimes calls them with a cryptic:

• [209]
 • [95] "Measure your heads, *kukusiut*," the significance of which
 the uninitiated fail to grasp.

At last those who are to wear the masks are chosen. They
 conceal themselves in one of the two matting shelters, while
 the other is full of those *kukusiut* who have prerogatives as
 Cannibals, Scratches, or Breakers. It is these who are most
 feared by the uninitiated, and if a slight accident should take
 place they rush forth suddenly, frightening the non-members to
 such an extent that they fail to notice a mistake which would
 otherwise expose the mystery of the rites.

[781] Meanwhile *Aufikwolsaix* at intervals sticks her head
 around the corner of the door to mock the uninitiated.

"You stupid ones!" she gibes. "You and you [naming two
 uninitiated] almost bungled my repository. You came so close
 to me that I put out my stick and tripped you up. [A safe
 statement since everyone stumbles over half-buried roots some
 time or another.] You were so blind that you did not see me.
 Look where you are going, keep your eyes open, and then you
 will become a *kasia*, instead of remaining a nonentity."

The uninitiated, sick at heart over the missed opportunity,
 resolve to be more alert in future. Difficult though it is for
 [781] the white man to understand such credulity, yet different el-
 derly informants repeatedly recalled the chagrin with which
 they had listened to such remarks when young. Childhood
 impressions of respect and fear are too deeply ingrained for
 doubts to arise.

At last all is ready and one of the marshals tells a *kasia* to
 open the door and call the non-members. In they rush, to
 crowd over the threshold gaze upon the marvels with which X

[The Cannibal Dance]

WINTER CEREMONIAL DANCES

85

X, now almost sane, rushes around the house, shouting *xwa, xwa, xwa*; while his call sounds loudly, as the whistle is pressed firmly beneath his armpit or against his stomach, tied under a belt. Often the *kukusiut* slip a rope over his shoulders to prevent him escaping again. Finally, he rushes from the house and all the *kukusiut* crowd close about him on the sidewalk without. As many as possible press upwards against his body with their hands, while they shout, *ye* . . . trying to expel the call upwards. On the fourth repetition it is supposed to have been driven forth, and in answer to the tumultuous shout of the *kukusiut*, there is heard the sound of a whistle from above. The uninitiated do not know that a *kusiut* has been dispatched with one to a mountain peak for this purpose.

The *kukusiut* now return to X's house for a meal. The first dish of food is placed before X himself, while one of the marshals addresses him and the audience in the following strain:

Yamandjinaat, idirwa-ki! Ailits di paaola!

Greetings, comrades! Hail to the dreaded one [the Cannibal]!"

Wai, paaola! Naxim. Nuphlaniat duduqa.*

More, dreaded one, Naxim." Eat to repletion.

There is no ritual significance attached to any particular words; marshals use their own discretion as to what they say, but the above may be considered a fair example of the kind of remarks addressed to a Cannibal at his first meal. After X has started eating, the other *kukusiut* commence and the marshals deliver their usual admonitions, praising X for what he has done and urging others to emulate his example. Then presents are distributed to those who have been bitten. It is considered that a Cannibal compliments a man by taking a piece of his flesh, and that he is under obligations to the one bitten for the latter having allowed him to exercise his preroga-

**Paaola* means "The Dreaded One" or "The Fearless One." X is so called on account of the voracious cannibalistic inclines that he takes possession of him.

*This is the vocative form of the word.

**Naxim* was the name of the performing Cannibal on the occasion that this speech was recorded.

CHAPTER II

SONGS

*Introductory — Sisaak Songs — Xetla Songs — A'alk Songs —
Nusäxkäm Songs — Marriage Songs — Mourning Songs —
Shaman Songs — Kusiut Songs — Non-Ceremonial Songs*

533*

INTRODUCTORY

THE singing of songs is an essential part of all Bella Coola rites so that a study of them is important, entirely apart from their musical value. Their texts throw light on the beliefs of the performers, on the aims of the ceremonies, and, above all, give concrete instances of what the uninitiated are led to believe. This is particularly true of those used in *kusiut* dances, and for this reason all songs have been deferred until this chapter in which they can be grouped together.

1796*

[575]*

The texts of songs are difficult to obtain. Snatches of many are remembered, but few individuals are acquainted with the complete version. A phonograph was used to record the music, and it was soon found that very few people were qualified to sing into the machine. Some became confused and forgot the words; some began to laugh; and some lacked the poise to attempt to sing. One elderly Kimsquit man, Jim Pollard, was found to be the best and most reliable singer, and he was used almost exclusively for phonographic work. Hence the records are stamped with his musical technique. Others approached his ability, but he alone preserved an art which had been common in former days. Over one hundred songs were obtained with the assistance of this man.

126

115

533*

The text was always obtained before a song was sung into the machine, thus assuring that the recorded version agreed with the written words. Even with this check, the writing down of songs is extremely difficult. Choral endings are widely employed, consisting of non-essential suffixes inserted for musical effect. It was often impossible to record these in the

126

533*

195

126 text, although they are obvious on the phonograph records.
 ● 195 In singing, moreover, sounds, especially vowel sounds, are
 * 533 altered to fit the tune, a factor which accounts for further
 discrepancies between record and text. A frequent device is
 reduplication, a word or group of words is repeated in singing
 when not called for in the spoken version. Finally one sound
 occurs in singing which is practically unknown in speaking, a
 velar *j* (recorded as *j*) which gives a whistling effect. Most
 choruses and some whole songs consist of meaningless sounds;
 in such cases the tune alone is important and no attempt was
 made to record the syllables.

It was quite as difficult to obtain interpretations as to
 record texts. Songs which have been handed down for genera-
 tions abound in archaic expressions which are meaningless
 even to the older men: some recently composed are full of
 metaphorical devices to conceal their real significance from the
 uninitiated. The result is consequently a series of words which,
 taken one at a time, convey no meaning. In many cases it was
 impossible to obtain literal translations, even with the willing
 assistance of younger men familiar with English. Every effort
 was made to get the general meaning, and it is felt that this
 object was tolerably achieved, though the transcriptions may
 not be sufficiently accurate for grammatical analysis.

* 533 Singers function at every ceremony; in fact, its success
 depends so largely upon their efforts that they are always
 * 796 important members of the community. Some singers are
 * 575 created by the validation of an ancestral prerogative; others
 [554] by having composed a suitable tune. The young man who has
 [424] done so, calls one of the established musicians aside and hums
 [555] it to him; if the hearer is favourably impressed, he may learn
 and repeat it to his fellows, and if it wins their approval, the
 composer may be asked to join their ranks for the occasion on
 which it is to be used. Thus encouraged, the young man is
 likely to try again, or he may be invited to assist at some
 ceremony for which a large number of singers is required. If
 proficient, he is certain to win recognition in course of time,

SONGS

273

ak juppmiraw | wamumtraw | wamumtraw
eagle down on his head(s) | ye children | of chiefs.

533*

adndatadadadawoi

[meaningless concluding hum.]

(a) For some unexplained reason this song has been used without change for three generations. It was composed for a certain *Isahang*, willed by him to *W'itlan*, who transmitted it to the present user.

[424]
[428]

(b) Recorded as song VII D 22, National Museum of Canada; singer, Jim Pollard.

(c) All suffixes of *dai* should probably be *dain*, but in singing the final *n* sound is usually indistinguishable and has accordingly been omitted throughout. The *d* sound is often sung as *d* but the one spelling has been used consistently.

[195]•

(d) The wordless chorus of this song consists of a series of grunts which are said to be the voice of a heron, the crest of *W'itlan*.

(e) The meaning of this is: What my grandfather brought down.

(f) The grandfather of *W'itlan* had willed to him the right to use this crest.

[424]
[428]

(g) The man from whom this song was obtained did not know what was the crest of *W'itlan*. He judged from the text that it must have been the heron, although this is not one of the generally recognized birds.

(h) Meaning: The heron which has failed to jab its prey. When this song was used, a masked figure of a heron appeared and stabbed several of the spectators, who were later reimbursed for having permitted a prerogative to be displayed.

[431]
[424]

(i) An ambiguous expression for presents.

Song of Apulais of Kinspit when initiated into the Sasek Society(a)

A Yyallpamiraw | alawamiraw | Yaw chitirap(p)liraw
He of good courage | ye of the potlatch(s). | Use up and down(s)

adidatadadadadawoi | Yawamiraw | alawamiraw
your land. | They have met with an | the house being divided (s).

[wordless chorus]

B al'apawiraw | al'apawiraw | al'apawiraw
Watch their faces (to | whom will become | whom rises to find
see) | amazed

awoi | al'apawiraw | al'apawiraw
the Kinspit River(f). | They who use dishes (g) | will prepare their biggest
own.

[wordless chorus]

C The third part has been forgotten.

(a) Recorded as song VII D 13a, National Museum of Canada; singer, Jim Pollard.

(b) The wording shows that the song was to be used at a potlatch.

(c) Meaning: Make use of in all directions.

SONGS

299

(a) Recorded as song VII D 55, National Museum of Canada; quartet, Reuben Schooner, leader, Jim Pollard, prompter and announcer, assisted by *Tal is* Charlie and Steamboat Annie. 533*

(b) So many of *Yaglin's* ancestors had been drowned that he considered such a fate to be an inheritable tendency and mourned accordingly. This song was composed for a memorial potlatch held after the drowning of three of his sons. [761]
[827]
[195]

(c) *Xem* means, literally, the successive rising of the sun from day to day; it has therefore, the significance of: The span of life is shortening.

(d) This wail replaces the usual wordless chorus.

(e) Raven. This is one of his rarely used chief's names.

(f) The reference is to an incident related about Raven in the beginning of time. He made, and gave life to a son who was his chief joy and delight. *Alquantam* wondered what the creature might be and sent down one of his eagle-like supernatural birds to seize him. Raven, ignorant of the reason for his son's loss and with no idea that he was being carefully guarded, was absolutely disconsolate. The myth is recorded in vol. I, p. 83. [773]

SHAMAN SONGS

In contrast to the carefully prepared and logically worded mourning songs, many of those used by shamans are extremely incoherent. This is natural in view of the belief, already described, that the words and tune are given to a sick person at the time that he is cured. Those who recover from an illness are convinced that they must have received a supernatural visitation, and at once begin to ponder on the song brought to them at that time. A person of imaginative temperament easily persuades himself that the words which begin to form in his mind were actually brought by an agent, and, having thus deluded himself, it is easy for him to convince others. The coherence of the text thus depends upon the ability of the patient, a factor which explains the extreme lack of skill in many compositions. The examples here given are, perhaps, unusually complete. 533*
756
[753]

Song Used by Ninitsamlain(a), a Kimsquit Man(b)

A Warimkwalthumqudu

In the beginning(s)

yao dial' oiyatit

that is what we have given

shāninitzmlaigis

the life-giving power(d) was made;

aldānā/rimanudai

within them(s).

[wordless chorus] (f)

*533 B *Nayamimimink* | *dismustakhtinilsdai* | *dulqapaym idals*
 756 They(g) sang | over my wash-basin(A); | they all watched over
yululkwalsim
 my shaman's power(i).

[WORDLESS CHORUS]

C *Anuqwiklumink* | *wanulukwalsda* | *amataqamilsais*
 Became open | the place of shaman's power(j); | there I saw
Thicaplilan alsais
Thicaplilan a.

(a) This man received his name and his ability to cure the sick from *Thicaplilan a* about 1850. He was very ill, apparently on the point of death, at the time of his visitation.

(b) Recorded as song VII D 45a, National Museum of Canada; singer, Jim Pollard.

(c) The first part is worded as if supernatural beings were speaking.

(d) The reference is to the healing ability granted to shamans who have themselves been cured when seriously ill.

[753] (e) That is: Human beings. It is believed that a person can be cured only if
 [776] *Thicaplilan a* or some other supernatural being implant within the patient's body some of the healing power.

(f) The two choruses of this song have different tunes, an unusual feature.

(g) Referring to supernatural beings; this part of the song is worded as if *Niwitsamlaia* were speaking, and describing the time he was made a shaman.

(A) Reference to the wash-basin shows that *Niwitsamlaia* had the ability to cure the sick.

(i) The theme is worded as if supernatural beings had tended and brooded over the power which they ultimately sent down.

(j) The reference is to *Narmas a* which, as the home of supernatural beings, is consequently the place from which comes a shaman's power. When *Niwitsamlaia* was at the point of death, it seemed to him that the sky opened above him so that he was able to gaze upon those resident there. He watched the supernatural ones conferring about his own fate, and gazed with joy at the departure of *Thicaplilan a* to rescue him.

[551]

Song Used by *Sikunlwinich(a)*, a Bella Coola Woman(f)

• [195]

A *Wuktsililang* | *aiyamasay'als* | *dismayommalin* | *aiyalpamimile*
 It waved up and down | Song'(s) | when they(d) sang | of salmon(s).

[WORDLESS CHORUS]

B *Sasupudimink* | *dismustakhtinilsdai* | *allemam alimndai*
 They(f) placed eagle down | within the wash-basin(g) | where I was(A);
dixt'atimam angallidai
 he(j) pulled me forth.

[WORDLESS CHORUS]

SONGS

301

C *Wasit ulmainitit* | *yao dislukwalastudai* | *dasalihmnastit* 593*
I gazed upon | what gave me power as a shaman(j) | when it stood up 756

sawd-amum-a-its-wals

in the centre of a place of petrified power(k).

(a) This was the woman's *kusit* designation; her shaman's name has been [551] forgotten.

(b) Recorded as song VII D 56, National Museum of Canada; quartet, Reuben Schooner, leader, Jim Pollard, prompter and announcer, assisted by *Tal is* Charlie and Steamboat Annie.

(c) That is: The sky moved up and down. Grandiloquent phrases of this kind [195] are frequent in songs used by shamans.

(d) Refers to the supernatural beings.

(e) *Samedmils* is said to be the word for *salmon* in the language of the super- [198]
natural beings; it is used by mortals in the rites following the taking of the first 226
spring salmon. The shaman has received some of her power from a fish.

(f) Refers to the supernatural beings.

(g) Reference to the wash-basin shows that the shaman had power to heal the sick.

(h) The meaning is obscure. Apparently the shaman had been carried away by *Tlitacpiltsa* and treated by immersion in a basin in which eagle down was deposited.

(i) This refers to the supernatural being, *Anuwtiksum*, who restores to life [776]
mortals killed by the receipt of too much power from *Tlitacpiltsa*. It is clear that this fate befell the shaman.

(j) The woman is said to have received power from several sources, salmon, ghosts, and *Tlitacpiltsa* herself. It is impossible to state which of her supernatural patrons is referred to in this subdivision.

(k) The woman must have been taken to one of the spots where cures could be [755]
effected by the power of a supernatural being petrified there.

Song Used by *Nixndarmalstait(a)*, a *Kimapiit* Man(s)

A *Amagernipenastit* | *was iustiluwamit* | *distakian* [551]
Look at the teeming supernatural beings above(e), not one is | wise one(e)! 776
my equal(d),

[wootlax cuxox]

B *Suafalpititayom'at* | *stunayantumalstun* | *distakian*
You must sometimes waken at night to meditate on what I am | wise one!
bringing your mouth(f),

[wootlax cuxox]

C *Suafalstutit* | *stunastatamastit* | *distakian*
You must sometimes use your wash-basin(g), | wise one!
[wootlax cuxox]

SONGS

319

(a) Recorded as song VII D 11b, National Museum of Canada; singer, Jim Pollard. This was incorrectly announced on the record as a shaman's song.

(b) The meaning of this is problematical. Ghost dancers habitually deride the dead and this is certainly a veiled allusion of a derogatory nature.

(c) Referring to ghosts.

(d) That is: Each uses the kind of grandiloquent language employed by chiefs.

(e) More specifically, the two uprights nearest the front-door.

593*

[195] •

Song Used for Remowa, a Bella Coola Sam Dance(a)

A *Sawichamaitidat* | *wasiyalilaxat* | *stasallwiyamalit* |
The two | *Aililaxat*(b) | drums in unison when

yee dimallwimutmai
he(s) enters(d).

[WORDLESS CHORUS]

B *Aitapjakimow apdel* | *dipenpenikmatemdel* | *latimallwimutmai* |
All(s) watch as he draws near at the time they called him(f); is waiting(g) |

dis amamitakididai
his salmon blanket(k).

[WORDLESS CHORUS]

C *Sitawichimawim* | *yee dipwawit'limallwimutmai*(i) | *alidinkasikimutmai* |
They invite the lefty one to place himself(j) | on his seat;

aiamamitakidai
hail, *Saxalida*(k).

(a) This song was composed for, and used during the *Saxalida* season of 1923-4. The patron of the dancer, a woman, is *Saxalida*, the name of *Aipante* as Son.

(b) Referring to the two *Aililaxat* who dance daily as sun and moon travel.

(c) Referring to *Saxalida*.

(d) That is: When he enters *Narwar* at the winter solstice to join the gathering of the supernatural beings. It was impossible to obtain an individual translation for these two subdivisions.

(e) Referring to the supernatural beings.

(f) A reference to the gathering of the supernatural beings before the winter solstice.

(g) It was impossible to obtain an individual translation for these three subdivisions.

(h) That is: His salmon blanket is waiting. The reference is to *Aipante*'s blanket with salmon on its lining.

(i) When the song was first used, this subdivision consisted of a repetition of the second subdivision of the second part. This was considered poor technique and the phrasing was altered for later occasions.

(j) It was impossible to obtain individual translations of these two subdivisions.

(k) The dancer's patron.

[776]

[776]

WARFARE

375

The other agreed, so they paddled in and landed at the bottom of the village, heedless of the fact that it was full of Carriers. The *Nanpali* people seem to have remained passive, but the angry Carriers came rushing forth and *Opmikmy* spoke proudly to them:

"You would be dead as your chief if we had not lost our weapons."

The two brothers walked slowly up the long sidewalk of the village, while the Carriers skulked around, uttering threats, casting stones and shooting arrows. Some of the latter struck in their backs, but long previously both *Tadmai* and *Opmikmy* had eaten part of a *ruisil* which had rendered their bodies impervious to such wounds. Arrived at the upper end of the village, they stopped and waited, making no attempt to defend themselves, until they were killed. At intervals throughout the day the Carriers treated the two bodies with ignominy, now thrusting spears into them, now beating them, and all this time not a single *Bella Coula* dared even to protest, so much were they filled with fear of the Carriers who, when roused as they then were, fight like mad dogs. In the late afternoon one of the women thrust a knife into the eyes of the fallen warriors. Even this insult did not rouse the *Nanpali* people themselves, but *Winda*, one of their slaves, felt called upon to take action. Before being captured, he had been a person of importance in his own home and the *Bella Coula* had allowed him to become a leading member of the *Isarai* society; in the course of time he had become entirely reconciled to his fate, and even thought as a *Bella Coula* which gave him the necessary assurance to address the Carriers.

"Wa, wa," he said. "See the breadth of the sky." I have never seen, nor have I even heard of such a thing as you have done today. Truly you have wiped your feet on all that is sacred and powerful."

This speech for the first time brought the extremity of their offence home to the Carriers. The actual taking of life did not affright them, but in their excitement they had overlooked what was to *Winda* the most obvious sin: they had passed and repassed on the sidewalk outside a house where a *Isarai* dance was taking place. Then reminded of the danger to which they had exposed themselves, the Carriers withdrew.

Next day the *Nanpali* people buried the four victims. *Winda* had been a mighty chief and, being distantly related, they would normally have given him an elaborate funeral, but now they acted as if dead and unaware of his presence. A man who owned a powerful medicine put some of it in the eyes of the two who had been mutilated by the Carrier women; as the bodies began to decompose, those who had killed them began to suffer from eye trouble, and the women became blind. Believing that their sin had caused their misfortune, the Carriers fled home.

"It's all because in this way to the breadth of the universe carries with it the implication that it will fall to crush those who have broken a sacred law."

APPENDIX D

599

192*

[415]

[763]

[825]

[195]

[756]

[764]

[772]

nuska: The visit to every house in the village by a Mystery dancer on receipt of his call.

nusiemi, plural, *nunusiemi*: Singer.

nusikukta: Quiver for carrying arrows.

Nusimusta: Mountain near *Asan-ai*.

nusiutals or *nusiutalsap*: Second day of a *kusini* dance.

Nusikalaixaihm: Synonym for *Turwai-as*: Supernatural being who shamelessly begs food from his fellows.

nusikasiutla: Repository.

nuskali: Any unusual occurrence, regarded as an omen of death.

Nuskalaumusta, "Whence Things Came Down": One of the names of the supreme god's house.

nusufusta: Wash-basin, especially the supernatural one that remains in the land above.

Nuskiapuk: 1—Supernatural being presiding over the Land of Ashes.

2—Locality on the shore of North Bentinck Arm, not far from the head.

Nushumata: Daughter of the group of settlers who came to Mount *Tanisi* in the beginning of time.

Nushumidjasta: Axe carried in the beginning of time by the man who was later turned to stone as Mount *Nusufust*.

Nushumati: Daughter of the group of settlers who came to Mount *Tanisi* in the beginning of time.

Nu-shah-kung: Kimaquit hunter mentioned in an ancient story.

nusukala: Wasps' nest.

Nuskulakstada: One of the first women to settle at *Isakali* in the beginning of time.

nusumwastita: House in which a memorial potlatch is being held.

Nus-itam: Mountain on south side of lower Bella Coola.

Nusleryumrudum, "The Cherished One": Designation applied to one of the sons of *Aliguntam*.

nusumata: House in which a potlatch is taking place.

nusung: One who has gone to give potlatches in a new sphere; this rhetorical expression is commonly used when referring to a dead chief.

nusukata: Wash-basin used by a shaman when curing.

Nusukatumidjast, "He Whose Wash-Basin Is in His Own Body": One of *Tinap-lita*'s names and hence a designation given to shamans.

nusukamastata: Enclosure behind fire in which *burial* dancers are secluded.

nusufustas: Cleansing rites in connection with death.

Nuskulwastap: Theystaw name acquired by a Kimaquit man as a result of a supernatural experience.

Nermahomal: 1—Eagle that perched on a post supporting the sky in the beginning of time.

2—Name, derived from that of the eagle, of one of the first men to settle at *Isar* in the beginning of time.

Narmat-a: 1—"Place of Stories": One of the names of the supreme god's house.

2—One of the first men to settle at *Nusufust* in the beginning of time.

Narmat-alu-a, "Women of *Narmat-a*": Probably wife of *Aliguntam*.

Nar-mat-lai: Mountain on north side of lower Bella Coola.

Narmat-lirawale: Subterranean chamber in which rivers were confined in the beginning of time.

604

THE BELLA COOLA INDIANS

* 192

strata: Promontory on hunting ground extending into ocean.*Osleav-i*: Kimsquit fisherman.*Oniki*: Calvert Island.*Onjarem*: Synonym for *Xmarmakula*, one of the nine supernatural siblings.

[415]

pat: Small wooden dish.*Pelash*: Legless messenger of the dead.*Pe-i*: Place on mainland opposite north end of Vancouver Island.

[585]

[431]

Pikatum: Synonym for *naplaxikilom*: Payments made by the wife's relatives to those of the bridegroom on first arrival outside his house on the wedding day. They are said to be in return for "Food" received from them on many occasions.

[412]

Pisatux: Ancestral name of a *Nasful* man.*pisula*: Bone needle.*pisula*: Anything powerful and dreaded; the word is frequently applied, rhetorically, to Cannibals.*Prash*: Small stream rising north of the Bella Coola valley and east of the Necheet-somnay; it flows into the head of South Bentinck Arm between the Necheet-somnay and the Bella Coola.*Pipula*: Bella Coola man figuring in a story.*piul*: Herring scales.*pisula*: Dance-apron.

[825]

Pyshila: One of the first men to settle at *Jasul* in the beginning of time.*shun*: Mosquito.*Puxpuxitashun*: Name assumed by *Jwasun* in the beginning of time.*pepash*: Variety of *rum*.*Pash*: Celebrated Bella Coola chief who died about 1880.*Pe-shi*: *Messatsh* Nar, the point between Lehouksh Channel and North Bentinck Arm.

[824]

patul: False bellows.

[411]

pulash: Bow, weapon.

[195]

pe-shi: "Fallen Heavily with a Crash," as when a dead tree thunders to earth: The term is used rhetorically when referring to the death of an old and influential chief.

[392]

Jasul: Tree, probably birch, used for torches.

[825]

Jashun: Meeting of chiefs.

[824]

Jai: Halibut.*pe'*: Crabapple.*Jash*: Bushberry.

Q

[524]

Qe'ash: River Islet man, living in the last century.*qet*: King stick in a gambling game.*qetashashil*: Woman's dancing try uttered at the appearance of a masked dancer.*qet waps*: Uncommon term for the second day of a *haxul* dance, applied to the time taking place during the day itself only.*Qaiyer*: Name assumed on the grandson of *Jwasun* in the beginning of time.*Qai' sh*: Man mentioned in a story.*Qashun*: 1—One of the first women to settle on the Dean River in the beginning of time.

2—Celebrated Bella Bella chief.

APPENDIX D

607

192*

585
491
195

778
825
575
601
825

[412]

825
601
825

[108]

[415]

[211]

pesta, "Red Covering": Term applied to the presents given as such to the party of a bridegroom when they enter the bride's house on a wedding day.

pesta/pesta, "A Shaking of the Fingers": Rhetorical allusion to presents regarded as "Dust."

pesta/pesta: To revolve sunrise.

pesta/pesta/pesta, "The One Who Revolves Sunrise to Give Strength": One of *Thiashilpa's* names and hence a designation given to shamans.

pesta/pesta: Place of petrified power near Kwatna.

pesta/pesta: Village on the Skenna River.

pesta/pesta: Supernatural creature resembling a diminutive human being.

pesta/pesta: Salmon liver.

pesta/pesta: Co-wife in a polygynous household.

pesta/pesta, *pesta/pesta*, *pesta/pesta*: Wife's brother, or sister's husband, man speaking.

pesta/pesta: Gathering of the supernatural beings for the performance of dances in the land above.

pesta/pesta: Unidentified salt water fish, said to be called "Land fish" by white men.

pesta/pesta of *di di di*, "The Unluster of Light": One of Raven's names as chief.

pesta/pesta: 1—The ability of a chief to sit down economically in virtue of the goods distributed for his seat, the ground over which he walks, and other requirements.

2—The initial establishment of a youth as chief.

pesta/pesta: Inner eye.

pesta/pesta: Period of engagement.

pesta/pesta: *pesta/pesta* man.

pesta/pesta: 1—One of Raven's names as chief.

2—Kariak name of a Bella Coola man.

pesta/pesta/pesta: *pesta/pesta* man mentioned in an ancient story.

pesta/pesta/pesta: Shaman's name of a *pesta/pesta* woman.

pesta/pesta, "Begraved": Name of a copper object cast into fire.

pesta/pesta: Unidentified (and probably mythical) type of lizard, allegedly about four feet long, found near Dean Channel.

pesta/pesta, *pesta/pesta*, *pesta/pesta*, *pesta/pesta*: Eldest brother or sister.

pesta/pesta: Name, in the Bella Bella language, given to a wooden woman made by one of the first settlers in the beginning of time.

pesta/pesta: Gull.

pesta/pesta/pesta, "Eldest": Term of respectful address to Percupine as senior of all animals.

pesta/pesta/pesta, "The Mover": Name given to their house by one of the first groups of settlers at T&B in the beginning of time.

pesta/pesta: Term from which the Anglicized "Kwenna" is derived: Generic name for the villages of Kwenna Harbour, Burke Channel.

pesta/pesta/pesta: Chief living on the upper Fraser in the beginning of time.

pesta/pesta/pesta: Large hat used for boiling stiches.

pesta/pesta: Village south-west of the head of South Bentinck Arm.

pesta/pesta: Place on Schumacher Pass.

pesta/pesta/pesta: *pesta/pesta* name of a Bella Coola man.

pesta/pesta: Marks made to commemorate an event, such as carvings or sticks marking place, virtually a memorial.

pesta/pesta: Figure representing time.

608

THE BELLA COOLA INDIANS

192

773

777

825

[601]

[825]

[491]

[825]

[588]

[854]

[581]

[195]

kwakwaka: 1—Tally post, one of the supernatural elements possessed by all human beings.

2—Invisible supernatural element which constantly moves before the face.

kwakwaka; *kwakwaka*, *kwakwaka*, (rarely, *kwakwaka*): Crest.

kwakwaka: Raven.

kwakwaka: Big old male mountain goat.

kwakwaka: *Kwaka* is man living in the last century.

kwakwaka: Celebrated Kwakwaka chief.

kwakwaka: Name of a shaman who received his power from Raven.

kwakwaka: One of the first men to settle at *Kwaka* in the beginning of time.

kwakwaka: Fourth oldest, or youngest, brother or sister.

kwakwaka: Butler's jay.

kwakwaka: Kinship woman.

kwakwaka: Women's pubic hair.

kwakwaka: Sea lion cub.

kwakwaka: Those who are present and receive gifts when an announcement of a marriage is first made.

kwakwaka: Earlier name of a Bella Coola man.

kwakwaka: A revelation, such as the sight of a supernatural being or object usually concealed.

kwakwaka: Yearling seal.

kwakwaka: Word used in inviting to a marriage announcement.

kwakwaka: Kinship man mentioned in an ancient story.

kwakwaka: Kwakwaka supernatural being, said to be identical with *Apwakwaka*.

kwakwaka: Naupak name of a Kinship man.

kwakwaka: Bella Bella village west of Nemo.

kwakwaka: Hot Springs on Leeches River.

kwakwaka: Professional female marriage dancer who came down to Kinship in the beginning of time.

kwakwaka: One of the nine supernatural siblings.

kwakwaka: "Place of Harbors": Village in the upper Bella Coola valley.

kwakwaka: Inspiration, in the sense of the source of a *kwakwaka* dancer's power of thought.

kwakwaka: Village west of Kinship, settled in the beginning of time.

kwakwaka: Actual goods used for the repurchase of a wife.

kwakwaka: Ancestral name of a Kinship chief.

kwakwaka: *Croft*.

kwakwaka: Earlier name of a Bella Coola woman.

kwakwaka: Man mentioned in an ancient story.

kwakwaka: The subtle and righted continuously engendered in both families by an elaborate marriage, either real or fictitious. The word embodies the concepts of financial interdependence and of consequent mutual strength.

kwakwaka: The transformation of activities to a new sphere; the term is used, characteristically, when referring to the death of a skilled craftsman.

3

kwakwaka: 1—*Kwakwaka*.

2—Kinship man mentioned in an ancient story.

kwakwaka: Earlier name of a Bella Coola man.

kwakwaka: The constant blinking of the eyes.

APPENDIX D

621 192*

Synepuak: Supernatural children guarded by the hermaphrodite in the land above.

Syneti: Name taken by a *Sinus* man in the beginning of time.

Synepuak: Place in stream or river where a salmon has just jumped.

Synepuak: Name created upon earth.

Synepuak: Deer.

Synepuak: Water-tight receptacle made from the internal organs of a mountain goat.

Synepuak: "What Sweeps Away the Food": First moon after the winter solstice.

Synepuak: "Feast": Preliminary presents given to guests at a memorial potlatch.

Synepuak: "Short-lived": Rhetorical term used with reference to the death of a young child.

Synepuak: An adolescent girl, not yet subject to the full taboos of womanhood.

[825]
415
805
431
195

T

Tahle: Cave.

Tahle: 1—Son, in direct address. As a courtesy title this is often used for lads unrelated to the speaker.

2—Masculine suffix.

Tahle: 1—One of the first men to settle at Schomer Pass in the beginning of time.

2—One of the first men to settle at Sealoff in the beginning of time.

Tahle: Description of husband by his wife.

Tahle: Dorsal fin of a fish.

Tahle: Heavy kind of copper.

Tahle: Tournament between rival villages.

Tahle: 1—Village at head of South Bentinck Arm.

2—Generic name applied to all villages on South Bentinck Arm.

Tahle: A *Naspa* name embodied in a *Sealoff* origin myth.

Tahle: One of *Tinapilite*'s names and hence a designation given to shamans.

Tahle: *Sinus* men mentioned in an ancient story.

Tahle: The issuing abroad of invitations to a memorial potlatch.

Tahle: Forest consisting of dense underbrush between big trees.

Tahle: Bloodstained under-bark pad.

Tahle: 1—Red arrow.

2—Weapon, invisible to mortals, with which a wolf kills its prey.

Tahle, *Sealoff*, *Tahle*: 1—Designation of supreme god used in prayer.

2—Father, term used by child.

Tahle: Water-lily.

Tahle: Land inhabited by the *Kwakiwli*.

Tahle: Leading chief of *Alupit* and reputed founder of the village.

Tahle: *Bella Coola* chief living in the last century.

Tahle: Type of sea-going canoe with bow and stern identical.

Tahle: 1—White-furred goat.

2—Type of sea-going canoe named from the bird.

Tahle: Husband (cf. *Sealoff*: My husband).

Tahle: River.

Tahle: Chief who came to Cape Mudge in the beginning of time and later moved to *Bella Coola*.

[586]
825
628
[101]

[824]

[601]
[824]

[825]
[601]